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ABSTRACT

This guide is intended to help school administrators and educators in Arkansas develop and maintain a strong elementary and secondary art education program. There are six sections. The first section discusses the role that the school board, the superintendent, the principal, the art supervisor, the art teachers, and parents can play in developing an effective art program. Overall program objectives are outlined. The next three sections focus on the elementary, middle and junior high, and secondary art programs, respectively. Topics discussed include purpose of the art program, time and scheduling, methods of providing art instruction, and course content. Checklists are also provided for each level. The fifth section focuses on physical facilities. A number of topics are discussed, including specifications for self-contained classrooms, art supplies, equipment, how to convert a classroom into an art room, and art room plans. The concluding section deals with finance and operations, budget, criteria for selection of art supplies and materials, liability for pupil injuries, and community resources. A general bibliography is provided. (RM)

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# ART EDUCATION

SP 016 136

## Administrators' Guide

2

# ADMINISTRATOR'S GUIDE FOR ART EDUCATION

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1983

## PREFACE

Education has as its purpose the development of students individually, socially, and culturally. The visual arts are useful in their ability to satisfy individual needs for self-expression. The sciences, math, and verbal communications fields receive the emphasis in our schools, sometimes to the detriment of right-brained, more creative activities. We must strive for a balance in our schools - these other courses are necessary for survival, of course, but it is the fine arts that make survival worthwhile.

Education must realize that a child is a complete entity; he has many areas that need developing - cognitive, affective, and physical. An art program is essential to help the child understand abstractions, express his emotions, and be content with his inner being. He must use his hands as well as his mind to create, to discover, and to learn.

Realizing the necessity for art in public education, we have written this manual to help administrators establish and maintain strong art programs. If we don't have strong art programs, our children will be deprived of an essential part of their education - the part that reaches the private individual existence.

Don R Roberts

Don R. Roberts
Director of General Education
Arkansas Department of Education

## INTRODUCTION

This **Administrator's Guide for Art Education** was designed to assist the educational administrators and teachers of Arkansas.

The Arkansas Department of Education wishes to acknowledge the work and efforts of the task force committee members. Appreciation is also extended to Mr. Tom Hatfield, Art Consultant, South Carolina Department of Education for his input and guidance.

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We hope this publication will be helpful to school decision-makers in their effort to develop and maintain a strong art education program in the Arkansas public schools.

Brenda Turner
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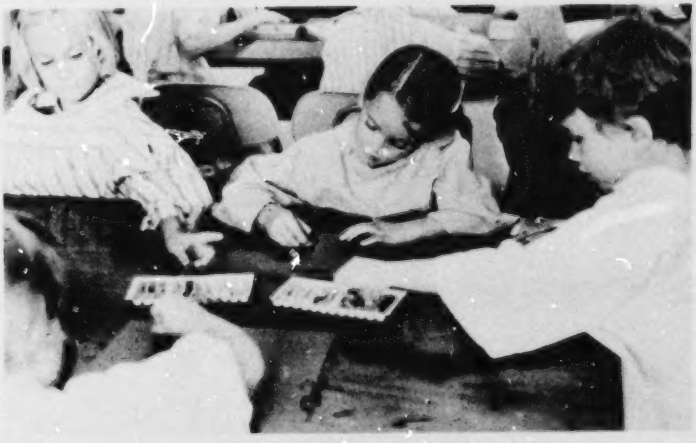


## ADMINISTRATION

The effectiveness of an art program is directly related to the environment within which it operates. The attitudes of the local school board members, the superintendent, principals, art teachers, and the parents all determine the effectiveness of an art program.

The above group of individuals can contribute to the quality and growth of the art program through awareness of:

*the characteristics of a quality art program;
*the contribution that the visual arts can make to the educational program as well as society at large;
*the opportunities which the visual arts alone provide for the individual;
*the relationship of art to other disciplines in the school curriculum.

### The Board of Education

*establishes an educational philosophy and policy which includes art education as a viable rather than an expendable instructional discipline;
*procures adequate resources to implement a quality art program;
*appoints the necessary personnel to service the art program.

### The Superintendent

*establishes a budget for adequate art facilities, equipment, and supplies;
*supports the art program as an integral part of the total school program;
*encourages art teachers and classroom teachers to attend professional conferences and to participate in art in-service

programs;
*selects qualified as well as certified art teachers with the help of both principals and the art director or supervisor;
*encourages programs and activities which involve and utilize community resources.

**The Principal**

As a key leader in the field of education, this educator plays a lead role in the success of a stimulating and exciting art program which can be accomplished through the following:

*knows, understands, and supports the art program and its objectives;
*consults and observes art programs in other districts;
*consults regularly with both the art supervisor/coordinator and/or the art teacher;
*encourages the art teacher to develop and improve the program;
*interprets the value and place of art in the total curriculum to the school, the home, and the community;
*arranges for in-service meetings and workshops that provide opportunity for classroom teachers to broaden understandings that articulate a creative art program;
*schedules the recommended minimum time or more in the classroom for art experiences;
*allocates and defends adequate funding for expendable materials, equipment, audio-visual resource materials;
*provides for a protected exhibit space for both two and three dimensional art work in areas such as hallways, media centers, etc. which promotes the visual arts;
*provides recognition for those persons who provide contributions to other content areas, extra-curricular activities, community events, etc.;
*promotes involvement in intra-school, community, state, and national art exhibits;
*provides for enrichment activities such as clubs, individual projects, etc.;
*encourages schedule flexibility and stability which promote the growth of the art program by consulting with the counselor to identify class size, senior student ratio in feeder classes, and their effect on the total art program;
*provides adequate storage space which takes into account the nature of the art projects and supplies needed to successfully complete them;
*schedules time for the art teacher to plan with other classroom teachers, hold parent conferences, plan the curriculum, arrange displays, and have adequate time for preparation and clean up.

**The Art Supervisor/Coordinator/Director**

The art supervisor initiates and coordinates the art program from kindergarten through grade twelve and thus has the role of guiding teachers toward attaining an effective art program. The supervisor must assume responsibility for evaluation, in-service education, curricular revision, content guides, district textbook adoption, and employment of new techniques, developments, and improvements in art education.

Promoting and explaining the art program to school and community groups, as well as maintaining close working relationships with local universities, museums, and art galleries, are necessary parts of the supervisor's responsibility. The supervisor must understand student growth and development and be able to suggest ways to motivate students and to interpret the art program.

Knowledge of research findings, in addition to constant contact with others in the profession, is necessary if these objectives are to be accomplished. The art supervisor must have a sensitivity to individuals and understand the process of effecting changes.

**The Art Teacher**

The art teacher is the primary motivating force of any effective art program, and it is the teacher's responsibility to provide an atmosphere which stimulates students to learn.

In order to accomplish this the following would be useful:

*have art educators who meet state certification standards;
*know and teach basic principles of art;
*have a working program with aims and structure and a clearly stated philosophy;
*stimulate and allow children to express themselves according to their levels of maturity;
*develop good interpersonal relations among administrators, teachers, and parents;
*keep abreast of new professional materials and techniques, evaluating their worth to the art program;
*act as a resource person, providing information and help for administrators and teachers;
*consider it his/her professional responsibility to participate in conferences, PTA programs, and community and civic

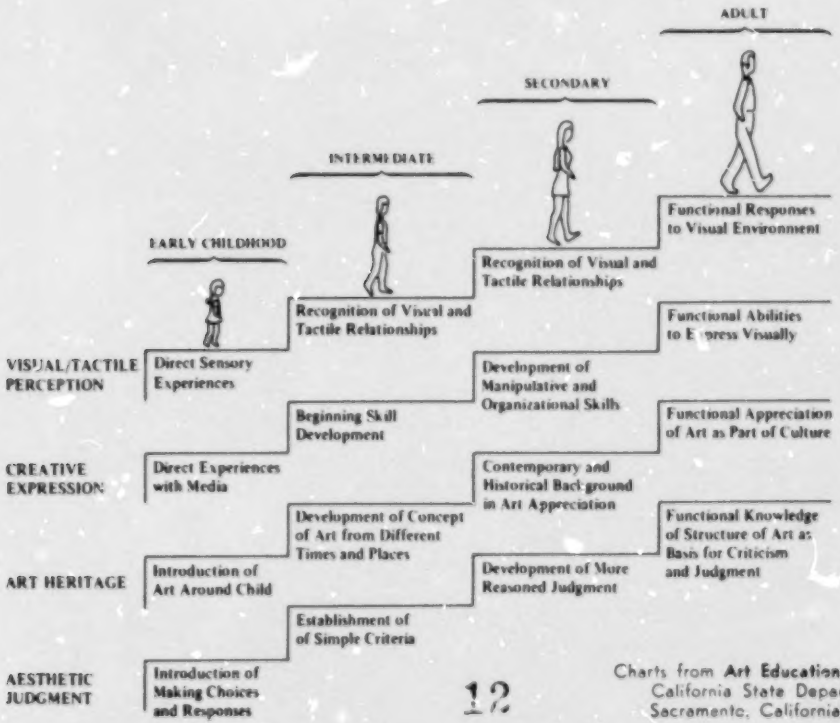
activities;
*provide a wide variety of art media in each grade level with a structure that would allow for depth in the program;
*provide for the selection of children's art work for exhibits;
*be able to articulate the benefits of a quality art program to the community through news media, letters, and exhibits;
*aid children in planning, organizing, and evaluating their art learning experiences; consider it their professional responsibility to join and participate actively in local, state and national art education organizations;
*in planning instructional strategies he takes into account a variety of learning styles;
*acts as a resource person to assist with meeting the needs of special students in such programs as the gifted and talented and special education;
*promotes opportunities and encourage students to explore, learn, express, and create in the visual arts.

**The Parent**

The parent is important to the art program because he/she is closest to the student and can provide an influential role.

The parent:
*understands that art is a powerful force by which the student may better understand himself and his world;
*realizes that art experiences can enrich the present and the future;
*makes available a good working environment in the home by providing positive support for sincere effort rather than imposing perceived expectations;
*urges and reinforces the use of current educational art facilities and resources:
magazines
newspapers
art galleries
museums
art exhibits
television
*understands and accepts art as a viable mode of expression and communication.

## Chart 1. Sequential Development of Components of Art Education


ADULT
SECONDARY
INTERMEDIATE
EARLY CHILDHOOD
VISUAL/TACTILE PERCEPTION
CREATIVE EXPRESSION
ART HERITAGE
AESTHETIC JUDGMENT
Direct Sensory Experiences
Recognition of Visual and Tactile Relationships
Recognition of Visual and Tactile Relationships
Functional Responses to Visual Environment
Beginning Skill Development
Development of Manipulative and Organizational Skills
Functional Abilities to Express Visually
Direct Experiences with Media
Development of Concept of Art from Different Times and Places
Contemporary and Historical Background in Art Appreciation
Functional Appreciation of Art as Part of Culture
Introduction of Art Around Child
Establishment of of Simple Criteria
Development of More Reasoned Judgment
Functional Knowledge of Structure of Art as Basis for Criticism and Judgment
Introduction of Making Choices and Responses



Charts from **Art Education Framework**
California State Department of Education
Sacramento, California

## Chart 2. Art Education Goals

| Through development of visual and tactile perception: | Through encouragement of creative expression: | Through study of art heritage: | Through development of aesthetic judgment: |
|---|---|---|---|
| *All students* respond to visual experiences and become conscious of aesthetic qualities in the world about them. They function as aesthetically alert citizens who recognize and react to the visual quality of their environment. | *All students* develop the ability to express themselves visually when they acquire useful skills and techniques that are employed in personal visual communication. | *All students* become informed about and appreciative of art and recognize that art is a visual and expressive record of mankind's development. | *All students* become aware that they can view, consider, and judge art works that have been created by themselves or others. They use art language in comparing and evaluating art forms. |
| *All students* develop the essential senses of sight and touch, not only as physical functions, but also as intellectual, emotional, and expressive acts. | *All students* experience deeply and succeed sufficiently in creative expression so that art enjoyment is accepted as a natural part of everyday living. They consider personal art expression as natural as reading, writing, or speaking. | *All students* come to know the functions of the visual arts and the relationship of the arts to humanity. They recognize artistic achievements as measures of cultural advancement. | *All students* formulate personal criteria for making aesthetic judgments and personal decisions involving the artistic qualities of consumer products, the visual environment, and formal works of art. They value art as a unique form of communication as well as an indispensable element in all man-made objects. |
| *Some students* become keen observers, writers, critics, and leaders in the cultural life of their community. | *Some students* demonstrate and develop special talents, some becoming artists, craftsmen, teachers, or architects, while others engage in expanding art-related fields. | *Some students* pursue the cultural-historical study of art, becoming curators, collectors, teachers, historians, or anthropologists. | *Some students* pursue art criticism and philosophy in depth, becoming philosophers, critics, writers, teachers, and so forth. |

## ART EDUCATION INSTRUCTIONAL CONTINUUM

### Elementary

*Introduction to two-dimensional experiences, especially drawing and painting with various materials.
*Introduction to three-dimensional experiences (sculpture).
*Introduction to art vocabulary.
*Exposure to visual arts in the past and present.
*Introduction to problem solving, creative thinking and expression.

### Middle and Junior High School

*Continued exposure to two-dimensional experiences including drawing and painting with various materials.
*Continued exposure to three-dimensional experiences (sculpture).
*Increased art vocabulary.
*Continued exposure to visual arts of the past and present.
*Enhancement of experiences in problem solving, creative thinking and expression.
*Introduction to career opportunities.
*Study and uses of experiences in the field of crafts.

### High School

*In depth exposures to two-dimensional experiences, including but not limited to drawing and painting with various materials.
*In depth exposure to three-dimensional experiences (sculpture).
*Continued increased art vocabulary
*In depth exposure to visual arts of the past and present.
*Involvement of critical analysis of art work.
*In depth problem solving, creative thinking and expression.
*Areas of specialization should be available to the students.

The above should reflect the use of the basic elements and principals of design in visual art eudcation.

## ELEMENTARY ART PROGRAM

**Purpose**

The elementary art program should play a significant role in every child's development. The purpose of the program is not to make "little artists" out of the children in the public school systems. It is an opportunity for every child to experiment with different materials, develop independent ideas, and become more sensitive to the students environment and the needs of others. The independent, thinking child will not only express whatever comes to his mind, but will approach any problem, emotional or mental, that he encounters in life.

The following art skills should be introduced at the elementary level:

*Introduction to two-dimensional experiences, especially drawing and painting with various materials.
*Introduction to three-dimensional experiences (sculpture).
*Introduction to art vocabulary.
*Exposure to visual arts in the past and present.
*Introduction to problem solving, creative thinking and expression

**Time and Scheduling**

Art should be an integral part of the total curriculum. The art teacher's contribution should not become the child's sole contact with the subject. The classroom teacher should be responsible for providing other types of art experiences beyond those regularly scheduled by the art teacher. It should be a cooperative effort that indicates a common understanding of sound philosophy.

How much time should be allocated to art instruction?

Each child should receive a minimum of 90 minutes of regularly scheduled art instruction each week, conducted by a certified art teacher. In intermediate grades, it is preferred that extended periods of time be allocated if necessary because of the nature of the

art lesson and the logistics of handling art materials and equipment. In addition to regular instruction, materials should be provided for supplementary, independent art experiences in the regular classroom. The classroom teacher should provide continuity to the art program with expanded and follow-up activities, as well as infuse art processes into other subject areas.

Should the art period be divided into three 20 or 30 minute lessons?

When considering the time to travel between classes, pass out materials, organize the class for the lesson, and allow time for clean up, there is little actual instructional time for art left. Most time is utilized for management of materials and not art instruction. Because of the travel and distribution of materials, it is preferred that art lessons be scheduled in larger single blocks of time, i.e., 45 minutes twice weekly, rather than in several short lessons per week. Such scheduling allows for greater student involvement and art learning.

How many art classes a day should an art teacher be assigned?

A maximum of six, but five classes per day is recommended. Art teachers should be allocated planning periods equivalent to what other teachers are allocated. Extra time should be allocated for the art teacher to serve as an adequate resource to classroom teachers and to other school activities. Travel between schools or classes should not be considered as a planning period.

What about class size?

The suggested class size is no more than 25 students per class and not less than 65 square feet of work space per pupil. The storage area should be an additional 300 square feet.

What about kindergarten?

Art teachers should serve as resource teachers to kindergarten teachers by offering suggestions for effective utilization of materials, equipment, and art centers.

What about time to travel between schools?

If the art teacher is scheduled for two schools during the same day, time should be allocated to drive between schools. Travel time should be scheduled in addition to the time for lunch and planning.

Travel reimbursement policies are established by the local school

district. However, consideration should be given to art teachers who must use their own vehicle to travel from school to school during the day.

Do all students need art classes with an art teacher?

Yes, be certain that every child is included in the art program. Sometimes it is easier in scheduling to let some children miss art with their class because they are going to remedial or gifted classes, etc. Try to keep children with their class, but if this is not possible, schedule them in with another group for art. Art is for every elementary child and no child should feel neglected.

What about grading?

Art is extremely personal and the freedom to express one's self should not be hampered by the fear of expectations of a letter grade. To keep parents in touch with the child's progress, E - excellent, S - satisfactory, and U - unsatisfactory are suggested marks for participation in art class. This should be flexible according to each school district's grading policy.

What about the artistically gifted students?

Artistically gifted students who show high-level ability in the expressive, critical, or historical aspects of art must be encouraged to pursue the development of such strengths. For some students, appropriate intensive work in the arts should be arranged. Some examples of enrichment activities are special classes, art museum programs, and contacts with practicing artists.

What about parents?

Attitudes of parents can play an important role in the success of an art program. The following list could be used as suggestions for parents in understanding and sharing art with their children.

*Try to find something good in each work.
*No two pieces of art work will be alike.
*Some children may go farther than others because they are more observant and have had more experiences to draw and build upon.
*Always take time to share child's work.
*Great appreciation for originality should always be shown, commented upon, and encouraged.
*Permit time at home for free expression -- it need not always be in art; it may be in talk, music, movement, various related activities.
*Never belittle or make fun of any child's art work. Growth

comes from every tiny seed of encouragement.

**Methods of Providing Elementary Art Instruction**

It is recommended that every elementary child have the opportunity to attend class with a certified art teacher who has an art room. Due to the diversity of art programs throughout the state, community size, differences in budgets, available personnel, school space and other factors, this is not always possible.

The following provide some immediate steps in developing and expanding the elementary art program until adequate certified personnel and facilities are provided.

School with no art teacher

For schools not served by certified art teachers, the following suggestions concern the development of art programs until art personnel can be employed:

*Discuss present program with staff to ascertain possible areas for program in-service and utilization of materials;
*Utilize one or two teachers with special art interests and abilities to work with other teachers in the school or to hold in-service programs for other faculty members;
*Seek out available art resources in the community and other schools or districts to provide in-service education or combine efforts with several districts for in-service programs;
*Establish a district art council or committee comprised of art-oriented teachers representing each school to assess and plan the direction of district-wide art programs;
*Work toward securing a district art supervisor who can provide local expertise in the growth and development of the district art program.

Elementary classroom teacher

In many schools, the elementary school teacher assumes the responsibilities for instruction in the self-contained classroom situation. She is taught to relate the various areas of learning one to another. She emphasizes the area of creative activities more than has been done in the past.

The classroom teacher must be motivated to continue art activities with her class beyond those actually taught by the art teacher. The classroom teacher is in a position to play an exceedingly important role in the development of a meaningful art

experience for the elementary school child. (When the spirit of freedom and experimentation exists, art can be a catalyst that makes other subjects pertinent and vital).

The needs and abilities of each individual child are best known to the classroom teacher. In order for each child to develop, there must be sufficient quantities of supplies to support art activities beyond the limited experiences of cut paper and crayons. A series of in-service workshops or college courses is recommended. At all times, the art teacher should be available to consult with, support, and encourage the art activities of the classroom teacher.

The classroom teacher can also be very helpful to the art teacher by providing insight into special needs, interests, and abilities of particular students.

The self-contained classroom needs to provide long tables for varied activities, wall space for murals and displays, sinks with hot water, adequate storage for supplies and work in process, and easily cleaned and stain-resistant floors since the floor is often used as a work surface.

Television art

AETN - Channels 2, 9, 13, 19, and 6 offers several programs on the elementary level for art. These programs should be used with follow-up activities only as a supplement to the school art program.

Elementary art teacher

The elementary art teacher is the specialist who teaches art to elementary children within the school system. He/she works directly with the child and plans lessons, exhibits, and field trips.

Art consultant

The art consultant is the specialist who does not teach children full-time, but serves as a resource person.

Traveling art teacher

The traveling art teacher needs:
*Adequate time for travel and preparation between classes;
*Definite storage space for art materials;
*Proper means for transporting art materials to the classroom;
*An understanding of the limitations and frustrations of a "moving" art program;

*The cooperation of the classroom teacher to make art a team effort;
*Awareness of the administration toward the inherent limitations of traveling;
*To have a schedule which keeps grade levels together (this will save time in not having to change supplies).

The art teacher who has an art room

The art teacher who has an art room has many advantages and the potential for a richer art program. There is:
*less waste of unused materials;
*a sharing of supplies by classes purchased for one room;
*a better display area for art and opportunity to share student work with other classes;
*more time for the art period;
*a controlled atmosphere for learning;
*a facility for experimental projects that may be continued;
*better use of visual aids - slides, prints, movies, and filmstrips;
*potential for extended art programs - clubs, individual projects, and enrichment.

The art teacher's major responsibility is for the total art program. Even though art teachers may serve several schools, they should be viewed as members of the school staff and contribute to the goals and objectives of each school. If scheduling permits, the art teacher can also provide in-service to classroom teachers utilizing art processes in other subjects or units of study; develop school/community activities such as art exhibits, festivals, demonstrations, and programs on the art curriculum; or develop special instruction for remedial work, gifted or handicapped students. Specific time should be allocated for the art teacher to serve as an adequate resource to classroom teachers and to other school activities.

**A Word of Caution**

Elementary classroom teachers should be discouraged from using color sheets, stencils, and stereotypes!!!

Because untrained adults often do not understand the processes of creative growth, they will sometimes try to help children draw. Giving children coloring books, mimeographs, stencils, and other outline drawings to be "filled in" with color inhibit the children's freedom to express themselves by imposing decisions on them. Showing

a child "how to" draw specific forms imposes upon adult standards which are beyond his reach. Giving a child simple stereotypes and step-by-step copies indicates to him that his own ideas are inadequate. Stereotypes are stiff and inferior in quality to a child's delightful free creations. In an effort to meet with adult approval, the child may resort to drawing stereotypes for security.

Many teachers and parents argue, "My children love coloring books." In general, however, young children do not discriminate between what is good for them and what is detrimental. Most children prefer sweets to vegetables, but that doesn't mean that their diets should be confined to sweets. Children, once conditioned to overprotection, love it, too.

To help understand the effect of coloring and workbooks with repetitive stereotype forms, examine the process a child goes through while using them. Let us assume that the picture the child has to fill in is that of a dog. The child's relationship to a dog may be one of love, friendship, dislike or fear. In filling in the outline drawing, there is no place for him to express his feelings and release tensions of joy, hatred and fear. There is not even a place for individual differences of Johnny and Mary. As the child colors with crayon, he realizes he could never draw a dog as well as this one. Next time the child is asked to draw something, he remembers the dog in the coloring book. Realizing he cannot compete, he says, quite logically, "I can't draw."

Some teachers may still express that coloring books teach the child to stay within the lines. It has been shown by experiment that this is not true at all. More children color beyond the given boundaries of objects in coloring books than of objects they draw themselves. If Johnny draws <u>his</u> dog, he has much more incentive to remain within his boundaries.

Coloring books do not provide emotional relief because they give the child no opportunity to express his own experiences. They do not promote skills and discipline because the child's urge for perfection grows from his own desire for expression. Finally, the coloring books condition the child to adult concepts which he cannot produce alone, thus frustrating his own creative ambitions.

Imitative procedures (coloring books, stencils, and stereotypes) make the child dependent in his thinking. They do not give the child freedom to create and express his ideas. They make the child inflexible because he must follow the outline he has been given. Administrators can play an important role in the development of an independent thinking child by discouraging all teachers from using

coloring sheets and stereotypes.

**Elementary Art Program Checklist**

_____Is art education included in the master plan on a regularly scheduled basis?
_____Do the district priorities and funding meet the needs of the school art program?
_____Does the school administration provide leadership in planning the art program?
_____Is there a continous program of skills, concepts, and art processes coordinated through the grade levels?
_____Are attitudes and learning expectancies for students positive among art teachers? administrators? parents?
_____Are parents kept informed of their children's progress and needs in art?
_____Are students taught by certified personnel?
_____Are bulletin boards and display areas available in different locations of the school to share student work with others?
_____Does each child receive a minimum of 45 minutes of art twice a week?
_____Does scheduling allow for extended periods of time, 50 or 60 minutes of art, for upper level classes?
_____Are teachers allowed in-service time for attending workshops?
_____Do the students have state adopted art textbooks?
_____What type expenses are covered by district or school budgets?
___Purchase and repair of equipment?
___Consumable/expendable art supplies?
___Slides, prints, films, and filmstrips?
___Library and resource materials?
___Large equipment such as kilns, pottery wheels, looms, presses, etc.?
___Transportation for exhibitions, festivals, and symposiums?
___Are minimum materials and equipment lists used to plan expenditures?
___Display equipment and materials for student exhibitions?
_____Does art teacher have input on budget planning?
_____Is there an art supervisor or consultant available to coordinate the program within the school or district?
_____Does the school and district adequately support activities or organizations and professional materials which assist the teacher in becoming and remaining knowledgeable about the latest trend in art education?
_____Does every student in the school have the opportunity to participate in regularly scheduled art activities?
_____Are there adequate supplies in each classroom for supplemental

art activities?

_____Are special classes available to the artistically gifted?

_____Does the school administration review the program annually?

_____Is the student's art work original and expressive rather than stencils, stereotypes, and step-by-step copies?

_____Does the elementary program have a written curriculum in art education?

_____Is the art room located on the ground floor to aid in delivery of supplies, equipment, and transportation?

_____Does the art room have an outside exit to aid in delivery of heavy supplies?

## MIDDLE AND JUNIOR HIGH SCHOOL ART PROGRAM

**Program**

The middle school/junior high program may be designed and organized to meet the needs of children in the age group 10 to 14 or some combination of ages therein. These years represent a transitional period in a student's development and generally encompass the time through which a student passes physically from childhood into adulthood. In addition to great physical changes, the student experiences many mental, emotional, and social changes.

Because intellectual and physical growth proceed in a halting manner, one type of growth sometimes pulls ahead of the other. The child may be awkward and poorly coordinated at times, indicating a need for more space at this age. He is acutely aware of peer opinions. Sometimes he may be extremely emotional. At other times he may be serious and conscientious. His conflicting feelings produce a need for confidence and security.

The middle school/junior high art program should be concerned with the particular nature and unique needs of the young adolescent. A balance of educational experiences in which students are allowed to explore individual interests should be emphasized in middle school/junior high planning. The student should engage in problem-solving and creative thinking. Concepts presented should be broad in nature, and experiences should be varied and challenging.

The learning process in art education may involve perceiving, responding, understanding, evaluating, and communicating, as well as developing skills. Attitudes such as self-esteem, self-confidence, tolerance of others, and cooperation are fostered by the learning process of art. Therefore, the skills and attitudes built through the art process can generally be considered more important than the product the student produces.

The middle school/junior high program should be correlated with both the elementary and secondary art programs. It should allow for expansion of concepts and activities introduced in elementary school and should give sufficient background for those wishing to continue their art training in high school to make a smooth entry into that program.

It is difficult to prescribe a program of art that would be satisfactory in all respects for all schools. Each school has its own unique features to be considered and thus, each should have a program that best fits its particular community and teaching staff. In general, however, one would expect, among many variations, the following aspects to be found in almost all programs:

Most of the following art skills are introduced at the elementary level and continued at middle school/junior high level:

*Continued exposure to two-dimensional experiences, including drawing and painting with various materials.
*Continued exposure to three-dimensional experiences (sculpture).
*Increased art vocabulary.
*Continued exposure to visual arts of the past and present.
*Enhancement of experiences in problem-solving, creative thinking and expression.
*Introduction of art career opportunities.
*Study and experiences in the field of crafts.

**Time and Scheduling**

All middle school/junior high students should receive some art training. A minimum equivalent of three periods a week or one period daily for a semester is recommended. Such scheduling facilitates the sequential planning of art activities.

There should be at least one certified art teacher for every 25 scheduled art periods per week. A period of at least 50 minutes is advised in order to allow for adequate preparation and clean-up. No more than 25 students per teacher per period should be assigned except in courses that are basically lecture and visual presentations, as might be the case when a humanities or art history course is offered. Smaller numbers of students may be required for certain studio courses.

Some time should be allowed for short field trips and for longer field trips to museums or art galleries.

As scheduling becomes more creative, it may be possible to have more flexibility in art instruction as well as in general education.

The middle school/junior high lends itself well to the scheduling of mini-courses. Since these schools are not bound by Carnegie units, as is common at the high school level, short courses of 6, 9, or 18 weeks duration may be accomplished. Courses in crafts, drawing, painting, printmaking, photography, theater, and art history or appreciation are just a few of the many possibilities which can be considered. Such courses provide an excellent supplement to the general art program and are a means of reaching more students with the arts. Mini-courses should not, however, replace a regular art program.

Other ways of enriching the middle school/junior high art curriculum include Artist-in-Education programs, educational television, visiting artists, and community volunteer programs.

**Middle School/Junior High School Art Teacher**

See pages 3 and 4, Administration.

**Middle School/Junior High School Art Program Checklist**

_____Does the school have a written statement of philosopny of education which includes objectives of art education?
_____Is art offered as a part of the general education program?
_____Are specialized electives offered to meet the needs of:
___the academically talented student?
___the artistically talented student?
___the art career-oriented student?
___the avocationally interested student?
_____Are art classes offered on a regularly scheduled basis?
_____Does the student receive appropriate credit for art courses?
_____Is art education included in the master plan on a regularly scheduled basis?
_____Do the district priorities and funding meet the needs of the school art program?
_____Does the school administration provide leadership in planning the art program?
_____Is there a continuous program of skills, concepts, and art processes coordinated through the grade levels?
_____Are attitudes and learning expectancies for students positive among art teachers? administrators? parents?
_____Are parents kept informed of their children's progress and

needs in art?

_____Are students taught by certified personnel?

_____Are bulletin boards and display areas available in different locations of the school to share student work with others?

_____Does each child receive a minimum of 50 minutes of art per week?

_____Are teachers allowed in-service time for attending workshops?

_____Do the students have state-adopted art textbooks?

_____What type expenses are covered by district or school budgets?

___Purchase and repair of equipment?

___Consumable/expendable art supplies?

___Slides, prints, films and filmstrips?

___Library and resource materials?

___Large equipment such as kilns, pottery wheels, looms, presses, etc.

___Transportation for exhibitions, festivals, and symposiums?

___Are minimum materials and equipment lists used to plan expenditures?

___Display equipment and materials for student exhibitions?

_____Does the art teacher have input on budget planning?

_____Is there an art supervisor or consultant available to coordinate the program within the school or district?

_____Do the school and district adequately support activities, or organizations, and professional materials which assist teachers in becoming and remaining knowledgeable about the latest trends in art education?

_____Do the school and district adequately recognize the art related extra-curricular activities done by students and art teachers?

_____Does every student in the school have the opportunity to participate in regularly scheduled art activities?

_____Are there adequate supplies in each classroom for supplemental art activities?

_____Are special classes available to the artistically gifted?

_____Does the school administration review the program annually?

_____Is the student's art work original and expressive rather than produced by stencils, stereotypes, and step-by-step copies?

_____Does the middle school/junior high school have a written curriculum in art education for your school district?

_____Is the art room on the ground floor? (for delivery of heavy materials)

_____Does the art room have a large outside door? (for delivery of heavy materials)

SECONDARY ART PROGRAM

**Program**

Art education on the secondary level is a vital part of the creative and cultural development of the maturing individual and serves as a basis for good taste and aesthetic judgment throughout his life. According to De Francesco "The intellectual and creative assets of the nation are what is done with intellectual and cultural potentialities of youth." The nature of the high school student includes capabilities of concentration, of creative expression, and of highly technical and skilled work. However, for some students, high school is the first time for formal instruction in art. Therefore, it is necessary that the elective program provide for all levels of developmental skills and interests with a well-planned and sequential course of study that offers a foundation in visual arts for the:

*academically talented students
*artistically gifted students
*career oriented students
*avocationally interested students
*all students with high art interest levels

Just as standards and goals were set for elementary and junior high school, the high school continues and builds upon these skill areas. Since stressing the basic elements and principles of design is important and should be reflected in all teaching areas in the field of the visual arts, it is important that:

*Students will have in-depth exposure to two dimensional experiences including, but not limited to, drawing and painting in various media.
*Students will have in-depth exposure to three dimensional experiences (sculpture).
*Students will increase their art vocabulary.
*Students will have in-depth exposure to visual arts of the past and present (cultural heritage).

*Students will become involved with problem solving, creative thinking and expression.
*Students will have involvement with critical analyses of art works (aesthetic judgments).
*Students will have areas of specialization available.
*Students will continue with experiences in crafts.
*Students will know and value art for vocational or career areas as well as for lifetime enrichments.

**Program Course Offerings**

The course of studies in art at the high school level should offer a broad range from basic instruction found in a general art class to areas of specialization for the advanced student. It should be designed to offer students choices related to special concentration and interests. Each succeeding year should require pre-requisites in order for the student to advance according to his abilities. The courses should be available to all students as electives and provide one academic credit per unit.

Caution should be taken in guidance when students are selecting courses. Art should be available to all students, but it is important that the student be properly placed in the course in which he has the best chance of success according to his ability, interests, skills, and prior knowledge. Special abilities are often discovered in unlikely individuals, but interest can be destroyed by poor placement. Art has standards and continuity with sequentially planned curriculum, and is not just doing projects! Care and good counseling can aid in finding the course in art for which the student is best suited.

General Art I

This course is open to ninth grade through the twelfth with no prior course needed as a pre-requisite. It is the first secondary course and is basically an introductory one which gives the students a broad scope of the visual arts, cultural heritage, and careers. As in all areas of the visual arts, emphasis is on basic elements of design and development of technical skills and expression. There should be a wide variety of art materials available in the introductory class.

General Art II

This class is open to tenth through the twelfth and is a continuation of the Art I course which is its pre-requisite. This course allows for more in-depth study. Individualizaton is stressed in specialty areas which meet the needs of the students.

General Art III

This course is for eleventh through the twelfth with a pre-requisite of General Art I and II. Emphasis should be on individualized projects with students encouraged to select areas of interest. It is important that each project be planned to incorporate technical skills in problem solving, creative thinking and expression.

Crafts

This course is the study of lifetime skills in crafts, which provide for the needs of students who are inclined toward this area of expression. It should require no pre-requisite.

**Specialization or Exploratory Courses**

Other studio courses, which strengthen and enhance the art program and meet the needs of the academically and artistically talented according to previous experiences, might include the following:

*Ceramics I and II
*Photography
*Graphic Arts (print making)
*Commercial Art I, II, and III
*Weaving and Fabrics
*Advanced Painting I, II, and III
*Advanced Crafts
*Sculpture
*Art History/Appreciation of Humanities
*Exploratory Art
*Independent Studies
*Drawing and Design

Advanced courses would be dependent upon the interests of the students, the availability of facilities and materials, and the level of trained personnel. Resource people in the area and the community with expertise may be utilized to enrich these courses as guest demonstrators. Team teaching, Artists in the Schools Program, Educational Television, and audio-visuals are also ways to enrich the teaching program. Advanced or specialized courses should be available as electives, either for full year, semester, or mini-courses.

**Time and Scheduling**

Art classes in ninth through twelfth grades should receive one academic unit of credit for a class which meets a minimum of 250 minutes a week and satisfies both state and district standards. The suggested teacher-pupil load is 25 students per class period. With studio classes and individualized study, a smaller ratio is suggested.

The traditional master schedule with each day broken into a fixed number of class periods of 55 minutes is used in most schools. Ideally, the advanced and specialized courses, which are electives, may require a longer time. When possible, consideration should be made to schedule dual periods back to back.

**Related Art Activity**

Art teachers and art students are frequently called upon to "help out" by using their skills in art. Other departments, teachers, people in the community and often local businesses will request the expertise and help for such items as prom or party decorations, set designs, centerpieces, cover designs, murals, and posters. Interdisciplinary action and cooperation with the school and community certainly promote the arts and good public relations but a word of caution is needed. The primary responsibility of an art program is to promote meaningful learning experiences for the education of the student in the visual arts. It is not possible to meet the stated goals if excessive demands are made of the art students and the teacher.

School art clubs operating during students' free time or as part of an activites period are good ways to regulate and select viable related art activities. Students benefit too by experiencing leadership opportunities, communication with others with similar interests, by fostering pride in accomplishment through local and state exhibitions, and fostering altruistic endeavors to benefit the community.

Arkansas Young Artist Association is a state AAA approved high school organization which promotes the arts. The National Art Honor Society is sponsored by the National Art Education Association and is also commendable. There are several chapters in our state.

The nature and extent of involvement in art-related activities will always depend upon the needs and interests of the students,

willingness of the teacher, and the policy of the local school district.

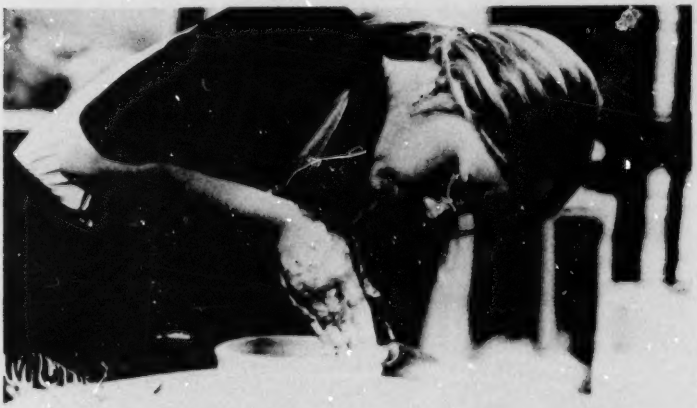
**Art Teacher**

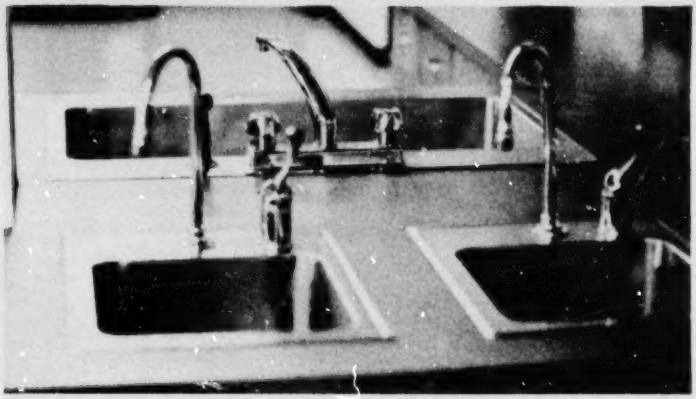
See pages 3 and 4, Administration.

**High School Art Program Checklist**

_____Does the school have a written statement of philosophy of education which includes objectives of art education?
_____Is art offered as a part of the general education program?
_____Are specialized electives offered to meet the needs of:
___the academically talented student?
___the artistically talented student?
___the art career-oriented student?
___the avocationally interested student?
_____Are art classes offered on a regularly scheduled basis?
_____Does the student receive appropriate credit for art courses?
_____Is art education included in the master plan on a regularly scheduled basis?
_____Do the district priorities and funding meet the needs of the school art program?
_____Does the school administration provide leadership in planning the art program?
_____Is there a continuous program of skills, concepts, and art processes coordinated through the grade levels?
_____Are attitudes and learning expectancies for students positive among art teachers? administrators? parents?
_____Are parents kept informed of their children's progress and needs in art?
_____Are students taught by certified personnel?
_____Are bulletin boards and display areas available in different locations of the school to share student work with others?
_____Does each child receive a minimum of 55 minutes of art per week?
_____Are teachers allowed in-service time for attending workshops?
_____Do the students have state adopted art textbooks?
_____What type expenses are covered by district or school budgets?
___Purchase and repair of equipment?
___Consumable/expendable art supplies?
___Slides, prints, films and filmstrips?
___Library and resource materials?
___Large equipment such as kilns, pottery wheels, looms, presses, etc.?

___Transportation for exhibitions, festivals, and symposiums?
___Are minimum materials and equipment lists used to plan expenditures?
___Display equipment and materials for student exhibitions?
_____Does the art teacher have input on budget planning?
_____Is there an art supervisor or consultant available to coordinate the program within the school or district?
_____Does the school and district adequately support activities, organizations, and professional materials which assist teachers in becoming and remaining knowledgeable about the latest trends in art education?
_____Does the school and district adequately recognize the art related, extra-curricular activities done by students and teachers?
_____Does every student in the school have the opportunity to participate in regularly scheduled art activities?
_____Are there adequate supplies in each classroom for supplemental art activities?
_____Are special classes available to the artistically gifted?
_____Does the school administration review the program annually?
_____Is the student's art work original and expressive rather than produced with stencils, stereotypes, and step-by-step copies?
_____Does the high school have a written curriculum in art education for your school district?
_____Is the art room on the ground floor?
_____Does the art room have an outside exit door?





PHYSICAL FACILITIES

**Specifications for Self-contained Classroom**
**Elementary (Grades K-6)**

*Floor and wall space should be provided, approximately 65 square feet per student.
*Tables with suitable seating for three dimensional construction, crafts, clay, murals.
*Cabinet space provided for storage of student projects and teacher supplies.
*Sufficient display space for childrens' art work.
*Black out window shades for showing audio-visuals are a necessity.

Tables

*Long horizontal tables for varied art activities.
*Small desks or tables may be placed together to form a larger work surface.
*Work surfaces should be smooth, non-glare and washable.
*Tables and chairs (or berches) should be adjustable in height or built to accommodate the children in each particular grade level.

Sinks

*Sinks should be stainproof, easily cleaned, with multiple mixing faucets.
*They should have heavy-duty drains and traps to help prevent exit clogging.
*There should be enough sink space to accommodate several children at one time.
*Easy access to sink reduces traffic problems.

## Floors

*Floors should be easily cleaned and stain resistant since they are often used as work surfaces.

## Storage

The following areas should be provided:
*area for storage of student art work in progress;
*area for student storage of art supplies and finished projects;
*areas for storage of teacher's supplies, resource materials including audio-visuals;
*bins or crocks that are movable, rust-proof, and air-tight for clay.

## Display Areas

Ideally, student art work should be displayed throughout the school - in each classroom, halls, cafeteria, gym, offices, auditoriums, media center and community facilities. Sometimes it is not feasible for one reason or another to use some of these areas in certain schools. Most often, it is because it is difficult for school personnel to oversee some of these areas all of the time.

**Art Supplies for the Classroom Teacher**
**Elementary (Grades K-6)**

Basic materials used in elementary school activities vary slightly from one grade to the next. Children should be exposed to several different media so as to become familiar with the way each can be handled.

Below is a list of materials basic to the fundamental development of drawing, painting, and three-dimensional skills.

SUPPLIES

Brushes
Easel 5/8" and 1" flat semi-stiff, 10" handle; watercolor No. 7 and 11 camel hair. (Optional other assorted 3/4", 1" and 2" flat brushes.)

Chalk
Colored chalk, Chalk pastels

Charcoal
Pencils, vine

Clay
Firing, (if kiln available) and/or oil based modeling clay. It is good to use plastic clay first to get a 3-D concept as it is easier to manage.

Paint
Finger paint, Tempera cakes, squares, powder, and/or liquid.

Scissors
For right handed and left handed students.

Rulers

Easel
For self directed art work.

Eraser
Art gum hard erasers.

Glazes
Non-lead, red, green, blue, (liquid) box assorted colors cake underglaze. Transparent gloss, non-lead.

Pencils
#2H, #2B, #5B (Assorted)

Ink
Black (washable) quarts may be ordered for refills.

Pens
Penpoints #5 and holders
Felt tips, assorted colors

Glue
White

Crayons
Large wax;
Large oil (craypas)

## PRINTING MATERIALS

**Ink**
Brayer, soft ink, (washable)
Assorted colors, 8 standard colors, water soluable.

**Painting and Mixing Trays**
Plastic

**Linoleum**
Thin sheet equal to 1 yard square which can be cut with scissors and glued to cardboard.

## PAPER

**Construction Paper**
Assorted colors, 9 x 12, 18 x 24, 12 x 18

**Drawing Paper**
White, 24 x 26,

**Finger Paint Paper**
16 x 22, 12 x 18

**Newsprint**
12 x 18, 18 x 24

**Manila Drawing Paper**
18 x 24

**Matting Board**
24 x 26

**Posterboard**
White, 24 x 26

**Posterpaper**
Assorted colors

**Tissue Paper**
Assorted colors

**Butcher Paper**
White

## Special Project Supplies

Other materials will be needed for special projects such as:

| | | |
|---|---|---|
| India ink, qt. | sponge brushes | magazines |
| wood scratch tools | sponges, small | wire |
| sandpaper | large sponges for clean-up work | plastic markers |
| foil | cutting board | corrugated cardboard |
| yarn | french knives | wooden blocks |
| burlap | wax | polymer liquid (medium gloss, used for sealing) |
| water jars | dye for batik | string |
| cans | rolls of colored paper | pipe cleaners |
| scrap material | newspapers | paper |
| grocery sacks | | |
| saran wrap | | |

Examples of student work to use for models should be kept in a special folder by the teacher.

**Equipment and Tools Needed by The Teacher**
**Elementary (Grades K-6)**

paper cutter
(minimum size 18" x 18")
exacto knives
large scissors
clay cutter
tack hammer
claw hammer
large pans
wire cutters
mat knife
large file (for keeping
examples of art work)
hot plate

AV equipment as needed for
media center
paper holder (for 30" wide
roll)
large stapler
staples
prism
paper clips
tacks
pins
string
heavy plastic clay container
first aid kit

Optional Equipment and Tools

kiln (may be shared with other schools to save expense)
potter's wheel (grades 4-6)
computer with graphic capabilities, preferably with a color printer
with software on Art History/Art Appreciation on the appropriate
grade level.
mitre board and saw
wedging board
clay tools
painting canvas, 12 x 18
step ladder
scissor storage rack
small item storage cabinet, plastic, (i.e. screws, nails)
permanent AV screen
tracklights
rolling ceramic cart
rolling bookcases
craft project bench
damp cabinet (for clay)
glazing booth (for clay)
mobile stand (for moving heavy clay container)
flat storage transport cart
media transport cart
display panel storage
apron, smock storage

**Converting a Classroom into an Art Room**

Many schools do not have a specially designed art room. Thus, conversion of a large ordinary classroom could serve as an interim alternative. Work and storage space would govern class enrollments. The following are minimum essentials for converting a regular classroom to an interim art room:

*Sinks - acid resistant with clay trap;
*Tables - counter-top work areas;
*Storage units for general supplies and reserve materials, tools and small equipment, and works in progress;
*Display units or areas;
*Utility outlets for appropriate art equipment;
*Adequate ventilation (oils, clays, solvents);
*Adequate lighting;
*Floors - splash areas around sink, easy cleaning.

**Specifications for Self-Contained Classroom**
**Middle/Junior and High Schools**

The art facility is a workroom and a laboratory. It is by nature sometimes a messy, noisy area. It should be designed to fit its function, yet be easily cleanable with aids for classroom organization. Art activities covered in the art room are drawing, designing, painting, printmaking, working on crafts of various kinds, ceramics, commercial art, photography, sculpture and art appreciation.

Area Planning

The planning of school facilities is a cooperative procedure involving the educational staff, citizens of the community, consultants from local or nearby colleges and universities, art teachers, architects, and interior designers. Of primary importance in planning are the needs and ages of the group who is to use the room and the relationship of art to the total educational program.

Art rooms are usually of two types. One may be a general multi-purpose art studio workshop. Where more than one art room is planned for a school, a suite of individually designed art rooms is used.

Both large and small schools will require comparable equipment for drawing, painting, print-making, photography (including darkroom), sculpture, pottery, jewelry and textiles.

(See room layouts at the end of this section for plans of art rooms for various size schools.)

An important consideration is to plan for growth, especially in planning all-purpose art rooms. Student and teacher storage should also be planned in advance. (See "converting a regular classroom to an art room" in the elementary and middle/junior high section.)

Middle/Junior High School - Since the curriculum is more limited in the lower levels of the secondary school, the physical plant should be planned to accommodate a variety of activities within one area. The curriculum should be determined before planning physical facilities so as to meet the needs of the program.

Senior High School - As in the lower secondary levels, the curriculum should be decided before plans for the physical facility can be implemented. More specialized and advanced classes should be offered in grades 10 - 12, therefore, art department plans should meet the needs for these classes. Studio classes will require extra space for individualized instruction on larger projects. Extra space will also be needed for group projects such as mural painting, large sculpture, stage craft, and costume design.

Clay Area

Both schools will need the following for teaching pottery:
*a kiln room, with fan vent (or kiln partitioned off for safety of students)
*kiln
*potter's wheel(s)
*sink(s) with plaster trap(s)
*student project storage
*wedging table
*glazing facilities
*clay storage
*(optional: pug mill, damp cabinet)

Sculpture Area

If possible, a patio adjacent to the art department should be provided for large sculpture and clay work, and for noisy work. Freeze-proof water faucets should be provided for clean-up. Weather-proof outside electrical outlets should be provided on the patio.

Lighting

Provisions should be made for darkening the room, for using audio-visuals and special lighting effects. Track-lighting may be provided for spotlighting special projects. When possible the art

room should have east-west orientation in order to provide non-glare north-south light. Good artificial and/or natural lighting is needed for true color presentations in drawing, painting, printmaking and most color lessons.

School architects, paint experts, and local art teachers should cooperatively select the colors for the art room interior. They should be concerned with the harmonious relationship of interior colors to the architectural plan. All paints should be washable.

## Ventilation

The ventilating system should handle fumes, odors, and dust peculiar to these particular areas. Health and safety standards should be determined and met. If the kiln is not in a separate room, a hooded fan-vent is needed. Another vent is needed for spray paint, lacquers, heavy oils, turpentine, melted waxes, toxic markers, etc. Acid areas such as jewelry making and etching require additional ventilation. A metal cabinet is needed to store inflamables.

## Electrical Outlets

Electrical outlets, both 110 and 220 volts, should be supplied on every wall to avoid the use of extension cords. The use of unsightly drop cords are minimized by placing floor junction outlets. Student work towers may be connected to these. All electrical outlets need to be "ground fault protected" for safety (equipment manufacturer's specification).

## Location

Ideally, location of electrical requirements should be known and implemented. Separate circuits are needed for potter's wheels. Art studios should be on the north side of the building with windows for indirect natural lighting if possible. Ground floor level is needed for delivery of heavy supplies, equipment, and transportation of art work. A large outside door is needed for this even if there is no outside sculpture area. It is also desirable to have the art room located near the auditorium and rooms used for scenery and prop construction, as well as near home economic and industrial arts facilities.

## Ceilings

Ceilings should be covered with sound-absorbing material. The placing of some outlets in the ceiling is advocated by electrical engineers. There should be some provision for hanging mobiles and

other art projects from the ceiling. Roll-up screens and rolls of paper can be stored on brackets from the ceiling.

## Floors

Floors in the art room should be plastic coated linoleum for durability and ease of cleaning. In the clay room, floors should slope gradually to the drain. This should be covered with a metal grate. Means should be provided to hose the floor down in all dirty areas.

## Sinks and Utilities

At least two large, deep, stainless sinks with heavy duty trap is needed. In judging the number of sinks needed, consider the number of students who will need to clean up at the end of each period. Countertops should be waterproof and easily cleaned.

## Display Space

A large expanse of bulletin board or corkboard makes an attractive display space. Matted flat work is easily put up and taken down. Hanging space should also be provided for heavier framed work.

One smaller bulletin board should be provided for teaching purposes, such as introduction of units, examples of projects or art prints.

A portable plexiglass case is desirable for display of three-dimensional projects. Provisions should be made to provide display space in the school media center. This can be done with "grip-a-strips", hooks on moldings, strips of bulletin boards placed on walls over bookcases or free-standing panels.

Storage

A teacher's storage room or closet should be lockable and include the following:

*Shelves for paints, brushes, pens, charcoal, ink, etc. (consumables)
*Flat shelves or drawers for various sizes and kinds of paper.
*Book shelves or cases for resource books and classroom sets of textbooks.
*Space for various kinds of audio-visuals such as slides, filmstrips, and 16mm films.
*Space for audio-visual equipment which will be left for any length of time in the art department.
*Racks, shelves or hooks for tools and equipment.
*Storage for small parts such as jewelry parts, hooks, nails, screws, etc.
*Space for work to be graded and returned.
*Space for art work to be kept for future exhibits.
*A filing cabinet for requisitions, records, project descriptions, etc.
*Teacher's desk (to be placed in art office area if it is available). It is desirable to substitute a portable teaching center with sloped demonstration board for the studio part of the art room if funds are available.
*If possible, plan a separate teacher's office space. A phone is desirable but not necessary.

Student storage should provide for:

*Storage for work in progress.
*Tools and materials being used by each student.
*Individual artist space or space shared by one other student. (This can be individual locker space or locked art desk drawers preferably. If neither of these is available, individual boxes, shelves or pigeon-holes can be used.)
*Large individual or group projects.
*Tools and materials being shared by the class.
*Individual portfolios and notebooks of student artists.

Other Space

Floor areas or countertop space for all equipment should be designated. Decisions should be made on what equipment is to be purchased before planning the room. Future purchases should also be considered. (See equipment and tools list.)

Kiln Space

*An electric kiln with kiln setter in a separate room is recommended. An electric kiln needs 45 square feet plus and 18" border around the kiln for radiant heat plus 18".
*Raku kiln storage requires 9 square feet.
*Provide special wiring circuits to meet kiln manufacturer's requirements.
*State and local codes must be met.
*Exhaust fan-vent for heat build-up and fumes is required as well as air vents for fresh air.

Other things to be provided:
*Adjustable shelves for stacking glazeware.
*Storage for kiln shelves, shelf supports, stilts, asbestos gloves, etc.
*Shelves for drying pottery.

Photography

In the future both middle and secondary schools will require photography. Color photography is now recommended only for secondary schools.

Often photography can be combined with journalism and science programs; therefore, the location is important.

This area requires a minimum of 340 square feet.

The darkroom needs a double light-safe door, sink with running water, and developing sinks. Drain piping should be acid resistant. Sinks should be porcelain or stainless steel.

Safety

A safe environment for students and teachers should come first. Consult with local, state, and federal agencies to learn about safety precautions for each area. Safety signs should be posted in all potentially dangerous areas.

Some activities involved are:
*Operating machinery;
*Handling of toxic materials (these should be kept to absolute minimum, especially in middle schools);
*Handling of high temperature materials;
*Removing and toxic fumes;
*Sawing, chiseling, hammering.

Personal protection such as safety eye glasses, safety covers, aprons, etc. should be provided.

Fire extinguishers should be located in all art rooms.

Educators employed by public school boards of education must recognize their responsibilities for all, including adults and the handicapped. The art curriculum must include instruction on safety for all students as they start to work in each area.

**Basic Art Supplies**
**Middle/Junior High and High Schools**

Some basic materials and processes.

| MATERIAL | PROCESS | PRODUCT |
|---|---|---|
| Crayon | Direct<br>Batik<br>Scratchboard<br>Melted chips<br>Mixed media | Drawing |
| Pastel | Direct<br>In wet starch<br>Screen printing<br>Mixed media<br>Conte Crayon | Drawing |
| Ink | Dry brush<br>With pen<br>With stick<br>Wet into wet<br>Scratchboard<br>Felt-tip pen<br>Mixed media | Drawing<br>Painting |
| Watercolor paint | Direct<br>Dry brush<br>Wet into wet<br>Wash<br>Rubber cement resist<br>Cray-pas<br>Mixed media | Painting |
| Poster paint | Direct<br>With starch by finger<br>Dry brush<br>Mixed media | Painting |
| Charcoal | Direct<br>Blending<br>Mixed media | Drawing |

| MATERIAL | PROCESS | PRODUCT |
|---|---|---|
| Casein | Direct<br>Mixed media | Painting |
| Gouache | Direct<br>Mixed media | Painting |
| Colored tissue paper | Paint with starch<br>Three-dimensional forms over reed or wire<br>Lacquer to clear plastic<br>Laminated between wax paper<br>Set between layers of Wilhold | Picture<br>Sculpture |
| Newspaper | Beads<br>Papier-mache<br>Use as drawing surface<br>Masks (i.e., on plasticene base) | Sculpture<br>Picture |
| Papers<br>Fabrics<br>Scrap materials | Collage | Picture |
| Clay | Hand building<br>Throwing<br>Molds<br>Sculpture<br>Mosaics | Picture<br>Sculpture<br>Pottery |
| Linoleum<br>Wood<br>Inner tube<br>Scrape on cardboard<br>Glue on glass<br>Rubbing<br>Monoprint | Relief<br>Intaglio<br>Lithography<br>Serigraphy | Print |

| MATERIAL | PROCESS | PRODUCT |
|---|---|---|
| Ceramic tile<br>Glass tile<br>Paper<br>Fabric<br>Edibles<br>Scrap Materials<br>Cardboard<br>Wood chips | Mosaic | Picture<br>Sculpture |
| Paint<br>(oil, watercolor,<br>tempra)<br>Crayon<br>Pastel<br>Paper<br>Mosaic materials | Mural | Drawing<br>Painting<br>Picture |
| Loom<br>Yarn<br>Leather, metal, etc. | Weaving | Fabric |
| Wood<br>Papier-mache<br>Cloth<br>Paper | Puppetry<br>Construction | Puppets<br>Marionettes |
| Stone<br>Wood (carving<br>construction, chip<br>mosaic, relief)<br>Soap<br>Plaster (direct<br>cast, drip, on wire<br>base, mixed with<br>aggregate and<br>cement into sand<br>cast)<br>Wire (mobile,<br>stabile)<br>Clay<br>Plastics<br>Paper<br>Plasticene<br>Salt and flour<br>Sawdust | Round<br>Bas-relief | Sculpture |

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| MATERIAL | PROCESS | PRODUCT |
|---|---|---|
| Leather | Skiving<br>Stitching<br>Snap setting<br>Lacing<br>Edging<br>Tooling<br>Embossing | Wallet<br>Purse<br>Belt, etc. |
| Yarn<br>Wood<br>Burlap<br>Cloth<br>Thread | Stitchery | Fabric<br>Picture |
| Silver<br>Wire<br>Copper enamel<br>Wood<br>Glass<br>Stone setting | Cutting<br>Casting<br>Carving<br>Soldering | Jewelry |
| Direct<br>On film | Caricature drawing | Cartoon |
| Film<br>Photographic | Photography | Still picture<br>Moving picture |
| Cloth<br>Paper<br>Leather | Bookbinding | Book |
| Pencil<br>Ink<br>Paint<br>Colored paper | Advertising design | Poster<br>Lettering<br>Layout<br>Packaging |
| Pencil<br>Ink<br>Paint<br>Cardboard<br>Clay<br>Wood<br>Plastics | Industrial design | Drawings<br>Plans<br>Models |

| MATERIAL | PROCESS | PRODUCT |
|---|---|---|
| Pencil<br>Pastel<br>Ink<br>Paint<br>Cloth | Fashion design | Drawings<br>Patterns<br>Fabrics |
| Pencil<br>Ink<br>Paint<br>Cardboard<br>Wood<br>Fabrics | Theater design | Plans<br>Renderings<br>Models |
| Pencil<br>Ink<br>Paint | Interior design | Plans<br>Renderings<br>Models |
| Fabric<br>Ink<br>Paint | Printing<br>Painting | Textile |
| Pencil<br>Ink<br>Paint<br>Cardboard<br>Wood | Architecture | Plans<br>Renderings<br>Models |
| Metal | Cutting<br>Shaping<br>Etching<br>Forging | Utensils<br>Sculpture |
| Wood | Carving<br>Construction<br>Burning | Utensils<br>Sculpture |

**Basic Furniture, Tools and Equipment**
**Middle/Junior High and High Schools**

Basic Furniture for Art Room

Adjustable easel art desks (one per student)
Adjustable stools with backs
Deep stainless sink
Heavy purpose table (for large art projects and matting) chairs or benches of proper height for table.
Mat cutter (large)
Paper cutter
Drying rack, wire
Teacher's desk and chair (may be placed in office)
Teacher's center recommended for classroom
Magazine and/or book rack
Kiln and accessories
Pans, large mixing
Plastic containers for clay
Pottery wheel
Wedging board
Turntables
Frames for weaving (may use flat mitred frames or canvas stretchers)
Metal cabinet, lockable for inflammables and acids
Drawers or large shelves for storing paper flat

(See specifications for storage - Page 33)

small item storage cabinet
scissor rack
tool storage
apron, smock storage
tote trays and storage space
t-squares
screw drivers, regular and phillips
hammers, tack and claw
saws
large wastebaskets
metal rulers

Optional Tools and Equipment for Middle/Junior and Secondary Schools

computer (one or more with graphic capabilities preferably with color and with soft ware in art history and/or art appreciation on the appropriate grade level) placed in instructional center
compression and airbrush
copper kiln
ceramic cart
drying rack (wire) needed if not built-in
demonstration center
display panels (movable, free standing)

display case for three-dimensional projects
track-lights
mobile white board which can be written and drawn on with non-permanent felttips
screen projection center (can be written on and projected on a screen)
sewing machine
projector stand
ceramic storage rack
craft project bench
several roll paper dispensers to take paper up to 36" wide
jewelry station
acid bottle carrier, needed for etching
two floor and/or table looms
student work towers
media transport
wedging sculpture station
spray booth
glazing booth
damp cabinet
mobile stand for clay bucket
photographic developing center
silkscreens
printing press

All modern audio-visual equipment should be made available from the media center. Extra carousels should be kept in the art room for art slides.

**Converting a Classroom to an Art Room**
**High School**

Basic Requirements

These include surfaces such as sturdy tables or easel desks, stools or benches, counter tops, wall display areas; drawers, files, cabinets, open and closed shelving and metal cabinet with flammable materials (these should be kept at a minimum).

Storage Areas

Space is needed for general art supplies, tools, and small equipment and resource material by the teacher. Additional storage space is needed for student work in progress, tools being used and finished art work.

Utilities

Water - at least one large, deep sink with heavy duty traps and water resistant counters are a necessity. For this age group a hot and cold mixing faucet is needed.

Electricity - adequate ceiling lighting, flexible lighting over specialized work areas and adequate electrical outlets for both 110 and 220 volts.

Equipment and Tools

Basic hand tools such as art knives and scissors, paper cutter, slide and overhead projectors are needed.

Small looms, potter's wheel and electric ceramic kiln with kiln watcher are optional, but desirable for a ceramic program. The kiln needs to be in a separate kiln room with fan vent. If this is impossible, a hood with fan vent to remove fumes is needed. Safety tape on the floor provides some protection, but it is recommended that firing be done after school hours unless there is a partition. Hooks on the ceiling are needed for working on hanging projects such as macrame.

Resource Materials

Books, magazines, color reproductions, slides and other audio-visuals are needed. Student art work should be reserved to use as models for projects. Professional and other original art work should be exhibited regularly.

Art Materials

Basic materials which can be handled by the age group are paints, brushes, papers, chalks, felt tips, pens, inks, crayons, cardboards, adhesives, fabrics, clay, metal, wire, wood. (See complete list of supplies.)

Basic Tools and Supplies

The general art room in the middle or junior high school should contain the following; furniture (art desk or tables with stools or chairs), tools, supplies, and instructional aids in addition to those listed for the art room in the elementary school.

Basic tools and supplies for printmaking: Press, metal plates,

wood and linoleum blocks, chisels, cutters, silk screen equipment, inks, and brayers.

Basic tools and supplies for drawing and painting: brushes, painting knives, drawing and painting surfaces; tempera, acrylic, oil and watercolor paints; inks, markers, crayons, pens, and pencils.

Basic tools and supplies for sculpture: chisels, files, rasps, mallets, plaster, wood, wires; metals, vermiculites, clay, firebrick, welding, and soldering equipment are optional.

Basic tools and supplies for textile design: weaving frames, needles, yarns, fibers, fabrics, and natural materials. Table and floor looms are optional.

Basic tools and supplies for ceramics: kilns, modeling tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes.

Basic tools and supplies for photography: dark room, special sinks, enlargers, prime boxes, trays, dryers, mounting devices, cameras, film, chemicals.

See equipment and supply list for more complete information.

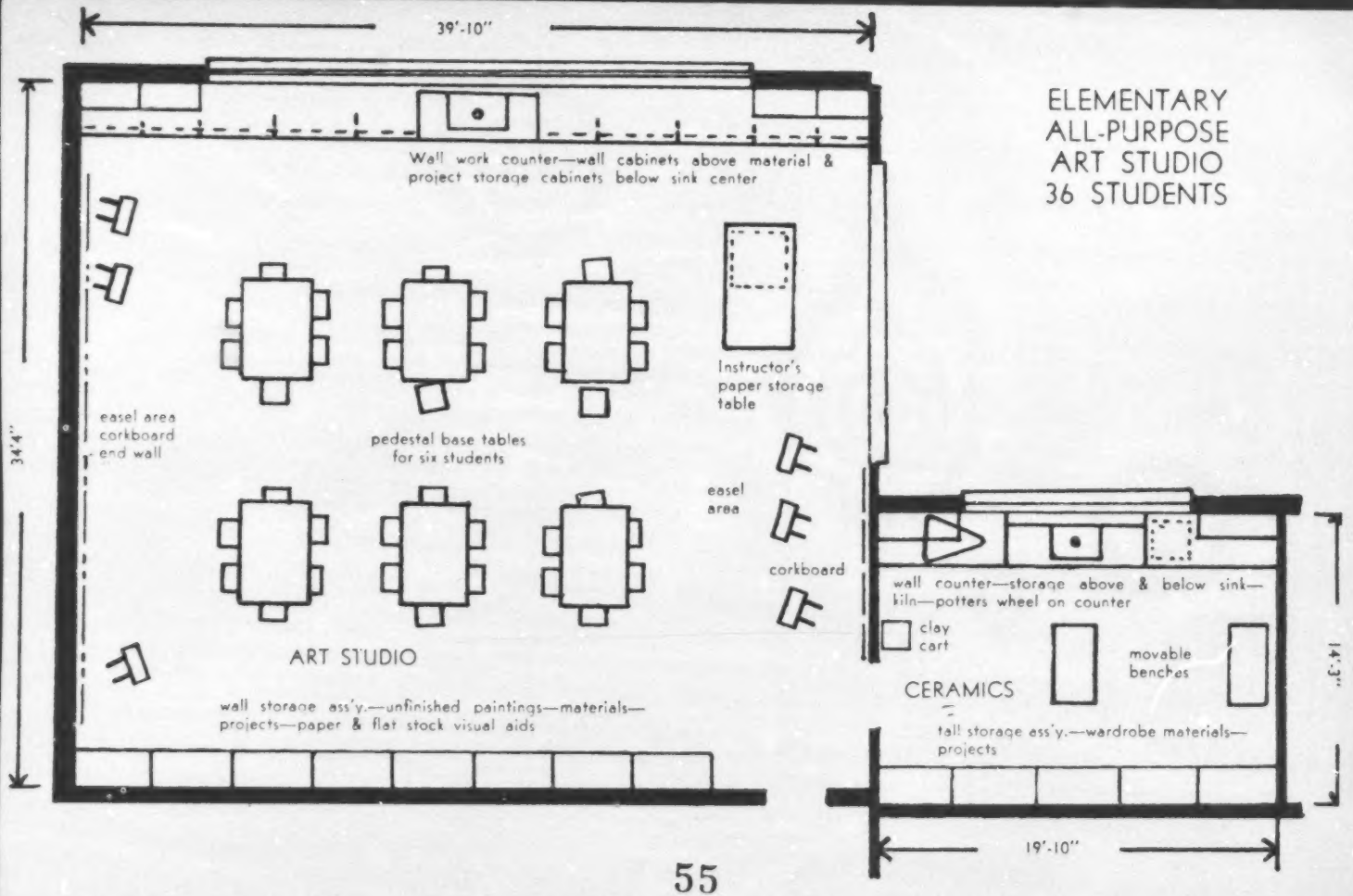
Basic Areas

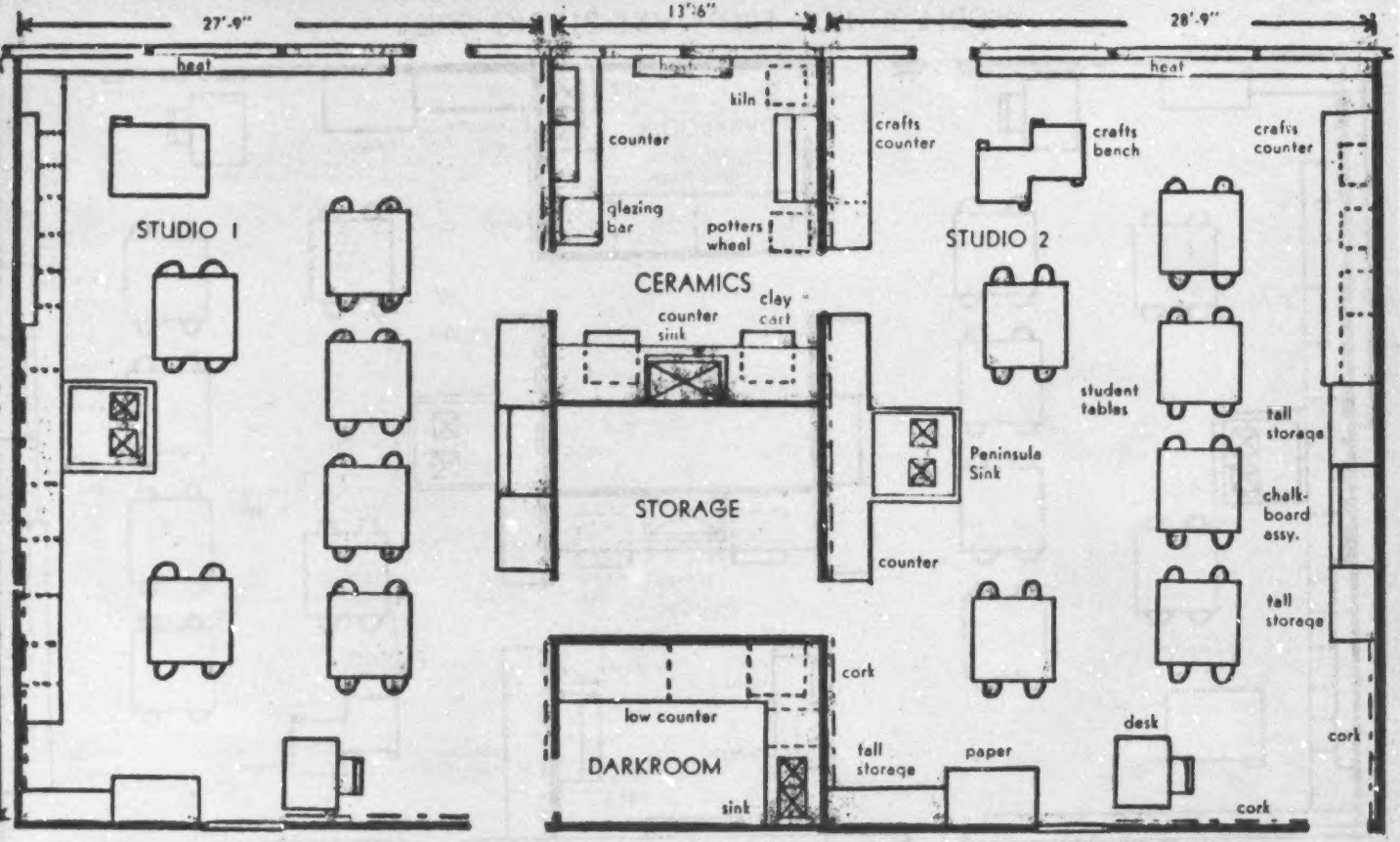
Work areas for: clay metal work, printmaking, sculpture, and two-dimensional art activities.

Conference area: including art office.

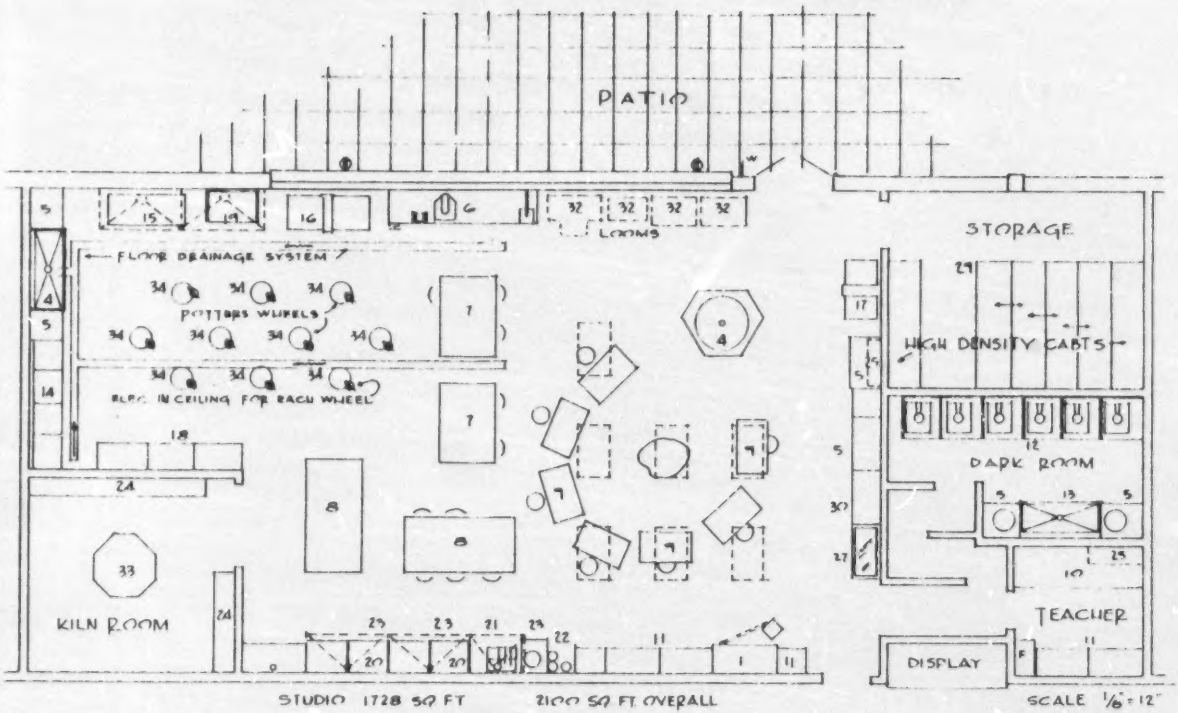
Reference area: with books, periodicals, reproductions, slides, films and tapes.

# ELEMENTARY ALL-PURPOSE ART STUDIO 36 STUDENTS






MIDDLE-JUNIOR HIGH ART STUDIO SUITE




DRAWING - PAINTING
PRINTMAKING
TEXTILES

JEWELRY
CERAMICS
PHOTOGRAPHY

ALL PURPOSE ART STUDIO
STUDENT CAPACITY - 32

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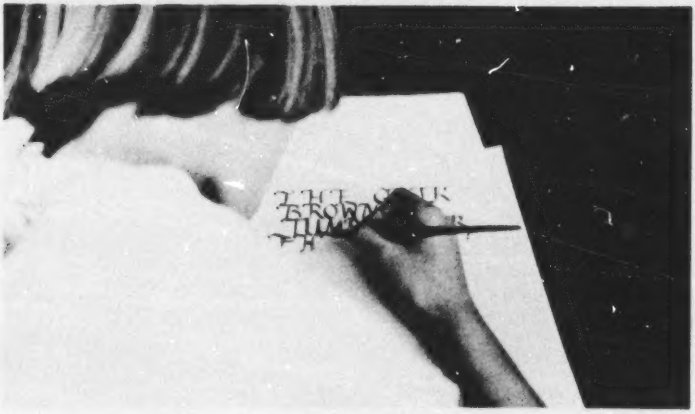

## FINANCE AND OPERATIONS

### Budget

Because of the constant variations in prices and the variability of art programs, it is not possible to recommend a specific per-pupil budget. However, the art budget should provide for the following:

*art supplies and materials required by the program;
*purchase of new equipment, replacement of old equipment, and repair and maintenance of all equipment;
*reference and teaching materials: magazine, films, slides, books, and prints;
*increased needs caused by changes in enrollment and expansion of offerings;
*conference expenses for art personnel - meals, lodging, and transportation;
*exhibition costs - matting, insurance, transportation, and display units;
*general school needs supplied by art program - bulletin board materials, art festivals, and assembly programs;
*expense of field trips and guest consultants.

### Criteria for Selection of Art Supplies and Materials

The suggested list below does not include all materials that every school needs; neither does it imply that all items should be continuously stocked. Acquisition of materials and supplies should reflect the objectives of each school's plan for development and improvement of the art program.

The criteria fall into four broad basic groups - variety, quantity, quality, and organization. In each group, certain questions

require an answer before the best selection of supplies and materials can be made. Each district or school must answer these questions individually. No pat answers apply.

Variety

What kinds of art supplies and materials do we need?

*Do these materials meet the developmental needs and interests of students?

*Are these materials for all students in a general art program? Is art mandatory?

*Are these materials for a selected group of students? Is art an elective?

*Are planned pupil activities a basis for the variety of materials needed?

*Do these materials promote and encourage curiosity, interest, initiative, imagination, problem-solving, and creativity?

What use is to be made of these materials:

*In individual projects?

*In classroom activities?

*In the total school program?

*In extra-curricular activities?

*In community and state display?

*Do we have a balanced art program when we use these materials and supplies?

Quantity

How much and how many of each kind of materials do we need? Art materials are of two kinds: those that must be purchased and those that may be obtained without cost. Every school needs both. The materials suggested are only a starting point, since art programs are highly personalized.

*Is there an up-to-date listing of materials which are available from the community in which you live?

*Is there a satisfactory method for acquiring supplementary materials as need arises?

*Is there a plan for keeping an inventory of materials in stock?

*Is a checklist kept on approximate amounts of expendable materials used per semester?

*Some materials may be shared profitably by several teachers, classrooms, or students. These may be interchanged and reused. Are there adequate service arrangements to share materials readily and conveniently by all authorized teachers and students? Is there a listing of available materials?

## Quality

Insofar as possible, selection should be made on the basis of sample observations, examinations, actual demonstrations, or evaluations from previous workshops which reflect satisfactory answers to these questions:

*Is the quality of the materials of standard or better grade?
*Will materials perform as presented?
*Are their durability and permanence established?
*Have they been tested and proved satisfactorily usable for classroom and studio art activities?
*Have they been laboratory tested and analyzed to make certain that they contain no harmful materials in sufficient quantities to be injurious to the human body?
*Are they wrapped or packaged in durable material for easy storage, stacking, and handling?
*Is constant and continuous checking made of new and improved products, different packagings, and increased uses of these products?
*Are you satisfied with the results of the products purchased?

## Organization

How can we get the best materials and the maximum value for funds expended? The cost of materials is affected by:

*Terms of sale
*Bulk of purchase
*Method of purchase
*Date of purchase
*Method of handling
*Method of shipping
*Method of storage
*Method of distribution

What method is used for procuring materials?
*Multi-county bid or purchase?
*County bid or purchase?
*District bid or purchase?
*School center bid or purchase?
*Individual school bid or purchase?
*Grade group purchase requisitions?
*Individual teacher requisition or independent order?

If districts assemble a list of needs for all schools, order the materials in bulk, and have them sent to a materials center for distribution, there is a considerable saving. Without adequate arrangements for safe storage and quick, easy distribution, it is

often unsatisfactory.

What distribution is used?
*Is provision made for central storage and an effective and orderly system of distribution?
*Is the person responsible for distribution sufficiently trained in the efficient handling of art supplies and materials?
*Is provision made for securing adequate expendable materials (consumed day-by-day)?

What storage is available?
*Central storage for district? school? classroom?
*Is provision made for care of materials that are in storage?
*Is the person trained and efficient in handling storage, keeping inventories, and dispensing supplies?

Is the inventory record maintained on a minimum/maximum balance basis, with adequate thought given to a realistic reorder point?

**Liability for Pupil Injuries**

School administrators and teachers are legally responsible for providing adequate instruction and supervision to protect students from injury in school-related activities. Such a duty does not mean school personnel are personally liable for student accidents, which the reasonably cautious person could not easily foresee nor avoid by reasonable precautions. Personal liability will result when a teacher or administrator neglects to instruct or supervise a student concerning his safety and this negligence results in pupil injury.

Art classes, like gym and science classes, require a greater degree of care than most other classes because of the greater risks. Therefore, the teacher directly in charge should first consider the particular students involved (especially their age); the nature of the activity; and the equipment, tools, chemicals, etc. to be used.

For precaution, teachers should:
*regularly inspect facilities, machinery, tools, etc., and effect needed repairs, or remove from use if faulty;
*instruct pupils in proper safety precautions - make their own rules if none are available or if available rules are not sufficient;
*actually demonstrate proper techniques when working with dangerous materials or equipment;
*place appropriate notices in areas or on items to remind

students of hazards; utilize safety devices, such as goggles, gloves or masks;

*supervise activities - if they must leave students in hands of a qualified competent person only; special caution is required when students are in strange surroundings, such a field trip;

*be alert for and implement any other safety percautions needed.

Even though school administrators, generally, are not responsible for the negligence of their teachers, they are responsible for the general supervision of school activities. This means that administrators should establish general safety rules for the school and should impress on teachers the degree of care necessary.

In addition to the responsibility for general supervision, the principal or administrator needs to be conscious of any specific duties required by school board rules and regulations.

The school administrators should also exercise special care when volunteering to supervise specific activities. The administrator will not be personally liable unless he (1) fails in his general supervisory responsibility, (2) assumes responsibility through direct participation, or (3) orders a particular act to be done.

If an accident does occur, personnel should not administer first aid unless it is an emergency. Emergency procedures should be clearly established by art personnel and administrators to be followed in the event of serious injuries.

**Community Resources**

Most communities have many resources which can be beneficial to the art program. The obvious sources of help are museums, art galleries, travelling art exhibitions, mobile art vans, community art councils, art clubs, college and university art departments, and local practicing artists and craftsmen. Many of these sources have provisions for educational extension.

Other sources include individuals with art-oriented careers within the community such as: architects, designers, draftsmen, interior designers, fashion illustrators, photographers and city planners.

Less obvious resources are people, not necessarily artists, who have had interesting experiences, have travelled, widely, and have special art interests or hobbies. Often these experiences, shared with the students, reveal new ways of seeing and responding to their

environment.

Another source often overlooked is the community itself, which is a multiple manifestation of visual responses. These include public buildings, houses, parks, libraries, city squares, commercial buildings, and window displays.

Making use of the community and its resources will have many benefits - some immediate and measurable, others more subtle and more difficult to measure. The involvement of students, educators, and the community can have an enriching effect, enlarging the interests, understanding, and visual awareness of those concerned.

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